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# The Nonconformist Musical Journal.

A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.

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WE are glad to know that the Manchester Nonconformist Choir Union, which was only formed at the end of last November, has made a very promising start. About 900 singers have already joined the Union. Thanks chiefly to Messrs. Bengel Ingham and Swindells, both of whom have worked with much energy and tact in the formation of the Union, the "little one (for the preliminary meeting was a comparatively small one) will become a thousand."

\*\*\*\*

The books of music for the N.C.U. Festival at the Crystal Palace, on Saturday, June 30th, are going faster this year than in any previous year. The applications to take part in the Festival have been most encouraging, and show a rapidly increasing interest in the work of the Union all over the country. The stock of books is—at the time of writing—not yet exhausted; but any choirs wishing to join should make application at once to the hon. sec., Mr. T. R. Croger, 114, Wood Street, London, E.C.

\*\*\*\*

The retirement of Dr. Rogers from the pastorate of Grafton Square Congregational Church, Clapham, is an important event in the history of Congregationalism, for few men have done as much as Dr. Rogers for the Free Churches during the last thirty years. At the closing service of the pastorate, music played a prominent part, and the appropriate rendering of "Now lettest Thou Thy servant depart in peace," as Dr. Rogers left the pulpit after the Benediction, touched the congregation and moved the veteran minister to tears. The music at Grafton Square has always been of a high standard.

With Mr. Clement Colman as choirmaster, and Mr. J. P. Attwater as organist, the music is in most capable hands. This is one of the few Nonconformist churches where the choir is composed of men and boys only.

\*\*\*\*\*

The London Sunday-school Choir have taken a plebiscite of a hundred members of the Musical Council and Executive on the "Favourite Selections" during the last ten years. The result is as follows:—Hymns, "When wilt Thou save the people?" (Booth), 30 votes; anthems, "Come unto Me" (Jordan) and "The Radiant Morn," 34 votes each; sacred choruses, "The heavens are telling" (Haydn), 44 votes; glees, "The Fisherman's Good-night" (Bishop), 42 votes; part-songs, "Sweet and Low" (Barnby), 40 votes; secular choruses, "Hail, Bright Abode" (Wagner), 43 votes.

\*\*\*\*\*

A "Wesleyan Organist" asks us what part of the musical service should be selected by the minister, and what by the organist? The usual method is for the organist to choose the chant and anthem, and the minister the hymns, the tunes being left to the organist. In some churches the minister selects the hymns before and after the sermon, leaving the organist to fix the others. We may add that for nearly twenty years the writer, at the request of the minister, has selected *everything*. From a musical point of view, this has advantages, but in order that the final hymn may be in harmony with the subject of the sermon, it is certainly better for the minister to select that.

\*\*\*\*\*

Every choirmaster should send to our publisher for specimens of music suitable for Sunday School and Choir Anniversaries.



## An Evening with Pinsuti.



THE following are extracts from an interesting paper recently read by Mr. Geo. Merritt, Vice-President London Sunday School Choir, before the members of the London Sunday School Choir Guild:—

Pinsuti (Il Cavaliere) Ciro Ercole was born at Sinalunga, Siena, May 9th, 1829. He developed a love for music at an early age, in which he was grounded by his father, and when eleven years old was made honorary member of the Accademia Filarmonica in Rome.

He attracted the notice of Mr. Henry Drummond, M.P., and Lady Harriett Drummond, who were staying in Rome, and they offered to take the boy to England and give him the advantages of a good education and the best instruction in music to be had there. The offer was accepted, and in 1840 he came to London. He attended the Royal Academy and was under the care of the then principal, Cipriani Potter, and Mr. Henry Blagrove, for violin, piano, and composition. A daughter of Mr. Drummond (afterwards Duchess of Northumberland), then a girl of the same age, took lessons with Pinsuti, and their friendship was of incalculable benefit to him throughout his career, he being all his life a welcome visitor at the seats of the Percys—Alnwick Castle and Sion House. In 1846 he went to Bologna and studied under Lablache, and became the favourite pupil of Rossini. In 1848 he returned to England, and was invited to give music lessons to many of the county families. Pinsuti suffered from lameness caused by hip disease. He never married. Although fond of visiting, he did not seem able to find a wife of the high social status in which he moved. Pinsuti, although a pianist and violinist, was best known as a teacher of singing, of which he was made a professor at the R.A.M. in 1856. Many famous artistes took lessons from him there, such as Grisi, Mario, Angiolini, Patti, Ronconi, Graziani, Bosio, Madame Patey, Edith Wynne, and many others.

In 1859 he composed a "Te Deum" to celebrate the incorporation of Tuscany into the kingdom of Italy, when he was decorated with the order of SS. Maurice and Lazarus. In 1871 he was selected to represent Italy at the opening of the International Exhibition, and contributed a four-part Choral ode in A flat to words by Lord Houghton, commencing, "O people of this favoured land." In 1878 King Humbert further created him a Knight of the Italian Crown. Pinsuti died suddenly at Florence on the 10th March, 1888, from an attack of cerebral apoplexy, while sitting playing at the pianoforte, and in the fifty-ninth year of his age.

Florence bestowed becoming obsequies on Pinsuti. She scattered her loveliest and fairest flowers on his bier, and all classes of citizens were repre-

sented in the mournful procession—senators, deputies, members of the Municipality and Musical Institute, all the maestros and musical students of Florence, and members of the philharmonic societies, with bands and banners, and a vast crowd of friends, the wealthiest and the poorest, the noblest and the most obscure, followed him to his grave at his birthplace, Sinalunga.

Pinsuti was one of the most retiring and unassuming of men, and it has been well said that if all performers and composers were as gentlemanly and honourable as Pinsuti the art of music would be much more respected. In appearance he had a swarthy Italian complexion, was short and thick-set, a rather handsome face, clean shaved except for a moustache. He walked with a stick, one leg being shorter than the other, and spoke with a strong foreign accent. He was very sensitive, and his nervous frame would start and cringe at chords however slightly out of tune.

The list of his published compositions embrace about 250 songs (English and Italian), thirty-five duets, ten trios and about fifty part-songs and choruses, and thirty pianoforte pieces; also the operas—"Il Mercante di Venezia," brought out at Bologna, November 8th, 1873; "Mattia Corvino," produced at the Scala Milan, March 24th, 1877; and "Margherita" (MS.), produced at Venice, 1882, all of which were very successful, and the theatre of his native place, Sinalunga, is now the "Teatro Ciro Pinsuti."

It is not too much to say that by his songs and part-songs Pinsuti's name has been carried throughout the whole English-speaking world. Their popularity is not without reason, for in them will be found a happy combination of musicianly qualities with features adapted to the public taste, a melody pure, charming, and graceful; and in his part music this is not confined merely to the soprano part, but is to be found well distributed among the inner parts in a way rarely equalled, and never surpassed. Of the inner parts, the tenor is a favourite with him, and frequently alternates with the soprano in the melody, and requires specially trained voices for its effective rendering.

The development of the part-song style as represented in the examples by Mendelssohn, Henry Smart, Henry Leslie, Geo. A. Macfarren, and others is alone an interesting study; but in those of Pinsuti we come upon probably the most advanced ideas of the modern composer in this branch of musical art. The general impression that in a part-song each verse should have the same treatment is not borne out in his writings. For while this is so in "The Parting Kiss," "The Song to Pan," "The Rhine Raft Song," "A Spring Song," "The Silent Tide," "The Crusaders," "Think of Me," "In this Hour," "Tell me, Flora," "There



is Music by the River," yet in others, as "Good-night, Good-night, Beloved!" "The Sea hath its Pearls," "Eldorado," the music of each verse is different. While in the "Watchword," "Would you ask my heart," "Tell me not in Mournful Numbers," the first and third verses are alike, while the second verse is a repetition of the first, but in the tonic minor of the key.

It would be impossible in the time allotted me to give an exhaustive criticism of either his songs or part-songs, but I think it would be more to the purpose to-night, as we are mainly composed of choir conductors and choir members, to take a few of his part-songs and give a little time to the analysis of each, and we shall have a fairer idea of his style, and perhaps a better one, by confining ourselves to a few, rather than going away tired and confused by attempting the many.

First let us consider

#### "A SPRING SONG."

This very successful imitation of Mendelssohn's "Frühlingslieder" is full of life and bustle, with its tonic and dominant pedals in tenor and bass staccato, followed by dominant pedal in soprano and contralto, and ending in the contradictory minor cadence of the first sharp key—note the legato and staccato contrasts here. Then returning to the original key with the staccato figure in tenor and bass on the tonic and dominant 7th, giving bustle, motion, and life to the movement, followed by the beautiful melodic and harmonic sequence, first descending in full chords, and then ascending, each part with a different rhythm, a descending scale passage for the soprano being followed by a similar but ascending passage in the bass to full close. There are three verses, but the music of each is alike; yet no trace of monotony is felt, the varied motion of the several parts is so beautiful and interesting, and the harmonies are so rich and flowing that the singers feel compelled to join in the onward rush of motion and song.

#### "THE WATCHWORD."

This is one of the less elaborate settings, and contains one or two points in contrast to his general style, notably the broad, massive effects obtained at the words—"Each for himself, and Allah for all." The opening staccato *pp* sounds as if we could hear the distant approach of the mailed warriors, with their swords and lances jingling to the horses' prancings. We get plenty of half and quarter notes, all leading up to the broad effect already mentioned. The second verse is in the tonic minor (A flat), ending with an effective cadence at the words, "solemn prayer," in which the alto has an effective, if not original, effect in its *ta*—(G flat), the tonic minor 7th restruct in the chord of the second inversion of the sub-dominant, followed by *t*—(G natural) as the root of the minor supertonic of the minor key second inversion. The third verse is in the key of the first, and is the same, note for note.

#### "ELDORADO."

In this beautiful and elaborate part-song, we should know by the detached phrasing, prominence given to tenor part, contrast of unison and harmony, fortissimos and pianissimos, that the genius of Pinsuti was about, whether his name headed the setting or not.

The opening two notes, *forti* and unison, at once arrest attention, and will remind many a sailor who hears them of a similar hail to passing ship on many an ocean or sea.

The contrast of "The world is wide" (*ff*), followed by the *p* staccato, "they laughing said," is very effective; and the charming cadence to close, tenor and soprano in sixths in the chord of the supertonic first inversion, taken *rall dim*, is beautiful.

The second verse is in the key of the tonic minor, a common device with Pinsuti, the change to original key being made by a beautiful passage in semi-tones, the final cadence being the same as in first verse.

The third verse opens in the relative minor, with most expressive *pp* passages on the words, "Creep home and sleep thy sleep," and "lie buried in the deep," an effective *animato* passage leads up to a tenor *f* arpeggio on the chord of the sub-dominant, followed *piano* by the other parts, the tenor again leading, this time *p*, with a descending arpeggio on the tonic chord, which is followed by an expressive and delicate *largamente* cadence *p* to *pp* to close. This finale is both bold and peaceful, and is one of the best to be found in any of his part-songs.

#### "GOOD-NIGHT, GOOD-NIGHT, BELOVED."

This beautiful part-song well expresses in its tenderness and peacefulness the sentiment of the words.

The rhythm is more sustained than most of his settings, and there is a delicate entreaty at the words, "thee," "beloved," and "Good-night," which is very touching when expressively rendered. A good use is made of the double duet, soprano and contralto, tenor and bass, at the *resoluto* passages, "To be near thee," and the coda which introduces the second entry of the opening movement at the words, "Good-night, beloved, I come to watch o'er thee," is beautiful, tender, and delicate.

The second verse opens in the relative minor, and has an entry for the basses in C flat, which is very often rendered too flat to be pleasant. The tenor then leads, followed by the soprano and alto in thirds; the bass then repeats the tenor an octave lower, and an effective *molto ritenuto* passage on the dominant minor in unison, like the striking of some great clock, effectively ushers in the opening movement, and leads to an *animando* passage of rising emotion, in which the tenor leads in sequence each time a tone above, the close being made on the word "good-night," *p rall dim*, tenor and alto in sixths and thirds to a tonic pedal bass.

## Music at Lancaster Road Wesleyan Church, Notting Hill.



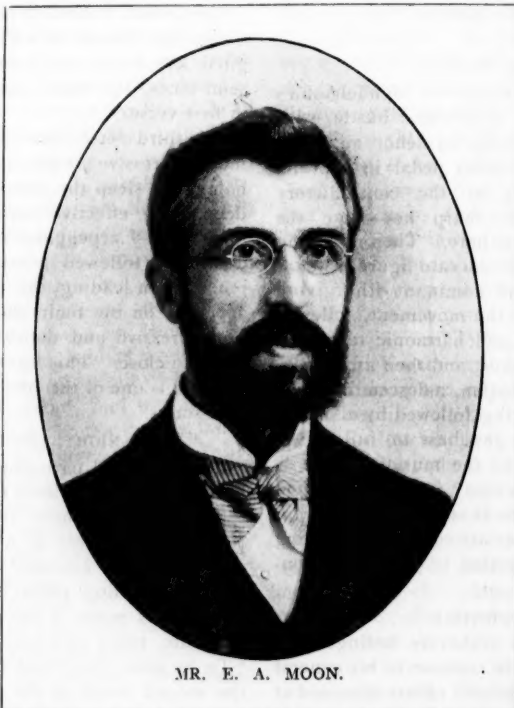
HE singing at Lancaster Road enjoys a reputation which extends beyond the immediate neighbourhood in which the church is situated. It is acknowledged by the local Wesleyan magazine that the music "has been for years the best in the circuit," and upon special occasions there is always provided a rich musical treat.

Mr. E. A. Moon, whose portrait we have pleasure in presenting to our readers, fills the combined offices of organist and choirmaster, a union which in this instance at least, is altogether an advantage. Before the present church was erected an iron building occupied the site, and it was in this temporary structure that in February, 1873, Mr. Moon commenced his musical work for the church of his choice. The instrumental work did not greatly tax the powers of the young organist, a harmonium being the only provision in the way of assisting the singing. The experience gained during the years of earnest work in the old building laid, however, a good foundation upon which has been built a long course of successful and greatly-appreciated service in the permanent home of the church. The building has a seating capacity

of over nine hundred persons, and was erected in 1880. It is well situated in a thickly populated district, and seems to be full of life in all departments. Activities of all the usual descriptions fill the programmes on the week evenings, including a "Popular Saturday Evening" Temperance meeting, in which music plays a prominent part.

The occasion of our recent visit was the annual choir anniversary, when special music was provided at both morning and evening services. An additional attraction at night was an organ recital by Mr. G. Dodds, Mus. Bac., L.R.A.M., A.R.C.M., who contributed well-executed items by Guilman, Sterndale Bennett, Mozart, etc. The service opened with Dr. Gauntlett's "Ascension" to "Soldiers of Christ, arise!" Here we had congregational

singing of a very high order, a marked feature being the hearty manner in which several of the younger members of the congregation took part. It was a pleasing tribute to the existence of singing in several homes, as it is quite out of the usual order of things for tunes to be so well known as these seemed to be, with only the usual Sunday services in which to become acquainted with them. The opening hymn proved to be a good sample of the forceful, hearty, and almost unanimous singing which obtained throughout the whole service. The other hymns were Nos. 848 and 667 in the Wesleyan hymn-book, and one from the Missions Hymnary, "The day Thou gavest." The service embraced two anthems, Barnby's "Abide with me" and Sullivan's "Sing, O Heavens." In the former, the choir displayed excellent taste in expression, the tenor solo verse (sung by all the tenors) being particularly fine in its rendering. The intonation was clearly defined, the phrasing well carried out, and the tone pure and of a pleasing quality. The basses were hardly so good in their verse, "I fear no foe with Thee at hand to bless." There was a slight falling off in the attack, and a little unsteadiness in execution. One would judge that they were mainly new mem-



MR. E. A. MOON.

bers—earnest souls who had not been long under the control of the choirmaster. But even when all criticism is passed, there is ample room for praise for a very good rendering. The ladies are, of course, beyond censure at all times, and here at least none was merited. Sullivan's anthem left the impression that it was better known by the singers than the former one, but, if so, it was all to the advantage of the piece. The tenor solo was taken by Mr. Dodds, who was as successful with his singing as he had previously been with his playing. Mr. Dodds hails from Newcastle, where his father is a highly respected musician, and has joined the choir while in London, studying at the Royal Academy of Music—a worthy move, which other country friends under



similar conditions might emulate to the mutual advantage of themselves and the choirs who receive their assistance.

A pleasing solo by Miss F. Littleford (a member of the choir), "The Lord is my Light," found a place in the order of service. The song was sung with great expression in a sympathetic manner, the declamatory passages especially well rung out.

The impression of the singing was noted on the occasion as follows: Choir well placed at front and sides of organ. Balance of voices fairly good, bass in need of exercises in order to improvement, mainly in time. Tenors particularly good tone. "Attack," good; "release," not quite uniform. A little inclination to forcing in top notes, more particularly in sopranos. Enunciation extremely good, and musical expression and phrasing very commendable.

The choir numbers about forty members, and the cost of the music is met by the collections taken on the Choir Anniversary Sunday, supplemented by a contribution of 2d. per member per month.

A few particulars regarding the organ have been kindly furnished by Mr. Moon. The instrument was erected in 1886 by Anneessens, of Grammont, but is now in the care of Messrs. Bevington and Sons. It has two manuals, with eight stops on the great, ten on swell, three on pedal, and five couplers—total twenty-six. There are three composition pedals to the great and pedal, and three to the swell organ. The couplers are also controlled by the feet by means of reversible pedals. Tracker action to great and pedal claviers, but tubular pneumatic has been applied to the swell. It is a fine, commanding instrument, and its tone is much admired. It is a pleasure to add that, in addition to a very good instrument, the church is favoured with an excellent executant. Mr. Moon has a thorough knowledge of the organ and a fine appreciation of its good qualities. His voluntaries were extremely well played, and the leading of the singing was all that could be desired—never too loud, and always well sustaining the body of song from the congregation.

The preacher was the Rev. Dinsdale T. Young, whose sermon, though not "musical," was well

thought out, and quite up to his reputation as a preacher on "unfamiliar texts." His discourse on this particular evening was on man's interference with the Divine plan in church, home, Sabbath observance, reverence to parents, and other kindred topics. It was a long address, apologised for afterwards in gentle tones as being not the only transgression in point of excess as the music was also rather longer than usual. The service, which was not over until just after nine o'clock, had lasted two hours.

In addition to his choir duties, Mr. Moon fills important positions in connection with the London Sunday School Choir, being a member of the Musical Council and organist for the Western Division. Experience for this has been gained in the preparation of the children for special anniversaries during the past ten years. Previous to this, Mr. Moon had filled the office of secretary to the Sunday-school, and was thus well acquainted with the needs of the case before assuming control. The school now numbers 450 scholars and fifty-six teachers and officers, and forms one of the chief departments of the church's work. The anniversary forms one of the chief events of the year, and the special music attracts large congregations. Mr. Moon dispenses with the bâton, and depends upon the organ for all indications of tune, time, and expression, finding but little additional difficulty in consequence. Having in mind the exquisite renderings given by the blind choirs, this seems possible, and, although against the usual practice, is here worked successfully. The absence of the bâton is appreciated by the congregation as tending to lift the festival above a mere performance, and Mr. Moon thinks he has a large support in saying that his plan helps to uplift the worshipful character of the service.

The musical programme of the school anniversary is repeated on the occasion of the church anniversary some six weeks later. These, with the Harvest and Christmas services, constitute the chief musical work of the year.

Mr. E. A. James makes an efficient choir secretary, and is Mr. Moon's right-hand in all good works—popular alike with members and officers.

### Bridgnorth Free Church Choral Union.

A society, under the above name, has been recently formed, at the suggestion of the Free Church Council, with a view to improving the worship music in the various Nonconformist churches of the town, and to promote more unity between the various choirs, and also to take part in the Nonconformist Choir Festival, annually held at the Crystal Palace. A meeting of the various choirs was held late in the autumn, to consider the proposal; and the benefits to be derived from such a union were at once seen by the members. It was decided to elect officers by ballot, no member being allowed to take office unless he received the votes of two-thirds of the members present. The following gentlemen were elected to fill the important positions allotted to them: President, the Rev. Ernest Elliot; corresponding secretary, the Rev. W. J. Dyer; attendance

secretary, Mr. G. Turner; and honorary conductor, Mr. Colin McMichael, hon. organist and choir-master of the Congregational Church. Rules were framed, and it was decided to commence practices at once. The first concert, under the auspices of the Union, was held in the Wesleyan Schoolroom (which had been kindly lent by the trustees) on Thursday, February 15th, when the following soloists assisted in an excellent programme: Miss Matthews (Wednesbury), Miss Nott (Malvern), Mr. Griffiths (Liverpool), and Mr. Neck (Bridgnorth). Notwithstanding the severity of the weather, there was an excellent attendance of friends; and, altogether, the concert was a great success. The part songs were very creditably rendered by the large choir, numbering some sixty voices; the proceeds were devoted to the expenses of the Union.

## Hints on Voice and Choir Training.

By JOHN ADCOCK.

(Continued from page 25.)

### ATTACK AND RELEASE.



ALTHOUGH the mechanism of the larynx is self-acting, two of its most important movements may be more or less distinctly felt and brought under the influence of the will. These two movements are the opening and closing of the larynx in commencing a vowel-sound, and the readjustment of its mechanism, necessary in most voices at certain points of the vocal scale. Let us first give attention to the right closing and opening of the larynx and the setting on of the breath, which constitute what is called "good attack."

In straining (as in lifting a heavy weight) or in pretending to cry, the contact of the vocal cords is felt to entirely close the larynx and stop the breath. In a gentle cough or effort to clear the throat, the closing and sudden opening of the glottis are distinctly perceptible. In this action the vocal cords are so tightly pressed together that their separation requires some force of breath and causes an unpleasant jerk. Such action is therefore disallowed, except in singing a laugh, or for an extremely *staccato* or *sforzato* effect. But the student should try this explosive attack, learning by his own feelings the wrong way and at the same time the right one. The proper attack of a vowel-sound is by gently closing and suddenly opening the vocal cords at the precise moment of setting on the breath. The result should be a clean-cut start at the required pitch, absolutely free from wheeze, swoop, twitch, or grunt.

There is no perfection in singing without clearness of attack. It is like good touch in piano playing, and the bite of the bow in violin playing. Soloists and choristers alike should make it a special study. On some note of easy pitch, say F, focussing the attention on the action of the vocal cords, sing (*a tempo* and *piano*) *ee, ee, ee, ee, ee—*; *oo, oo, oo, oo, oo—*; *ah, ah, ah, ah, ah—*; each group in one breath, with a rest after each note of the same duration as the note itself. Then repeat the exercise (still *piano*) but after each note take the shortest possible breath. When the right attack is acquired on the note F, sing the same exercise upon G, A, B flat, or C; and lastly upon soft high notes where the temptation to grope is greatest and confidence of attack is most needed. The singer who can attack a high note well has mastered one of the chief difficulties of his art. In class study, these exercises should be done to the beat of the baton and the teacher's pattern.

But good attack means more than we have yet stated, especially in choral singing. When men run in a race, how earnestly they prepare for a good start! How carefully they put themselves in

attitude! How eagerly they watch for the signal! If choristers would do the same, if they would put soul and earnestness into their work, what glorious results would follow! There is nothing in music more thrilling than the confident and unanimous attack of a chord by a body of well-trained voices, and there is nothing more seldom heard. Is it ever heard in public worship? Is it possible, under usual conditions—no conductor, and the organist out of sight? The preparation for a good attack in choral singing is as follows. (It is taken for granted that every singer, having heard the chord, knows the note he is going to sing, and could sing it unaided if asked. This preliminary mental conception of the note is indispensable). In the remarks upon conducting, the importance of a preparatory beat was insisted upon. During this beat, or during the last beat of any rest, every eye being on the conductor, choristers should take breath, hold it back for an instant, think of the note and word to be sung, put the vocal organs in position, and at the exact moment suddenly set on the breath, as previously explained. I have said "put the vocal organs in position," but this they will do for themselves if there be a clear conception and sufficient force of will. The library of any choir will furnish suitable exercises.

But notes must not only begin well, they must end well; and if upon vowel sounds, their release, like their attack, must be clear and clean, without jerk. This is accomplished by suddenly withdrawing the breath, or by the faintest possible inspiration. To do this at the right moment and all together, is one of the chief difficulties and rarest achievements of choir singing. In the study of singing, especially in the earlier stages, it is best to vocalise, that is, to practise only upon the vowel-sounds; not one alone, but each in turn, though not to the same extent. Vocalisation lays bare every fault of tone and attack, which words have a tendency to conceal and draw attention from. In any study it is an excellent rule to do "one thing at a time."

### REGISTERS AND BREAKS.

Some good teachers studiously avoid all reference to the question of breaks and registers, in the belief that it is not only unnecessary but obstructive, seeing that it tends to make a singer self-conscious. Although there is much to be said in favour of this view, especially against the exaggerated importance of laryngeal physiology, a little attention to the subject will prove helpful, and with some voices is necessary.

If the student will slowly vocalise a diatonic scale, ascending from his lowest note to his highest, and while doing so will think of the sensations in his throat, he will probably find that once, if not

# Four Vesper Hymns.

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*Intended for use at the close of the Evening  
Service, immediately following the Benediction.*

---

Words by

A. DUNCAN GOODY.

Music by

J. ALLANSON BENSON.

---

"MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW, E.C.

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# I.

*Doh is G. p Andante.*

s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	l <sub>1</sub>	:d	d	:—	t <sub>1</sub>	:t <sub>1</sub>	r	:d
m <sub>1</sub>	:m <sub>1</sub>	f <sub>1</sub>	:m <sub>1</sub>	f <sub>1</sub>	:l <sub>1</sub>	s <sub>1</sub>	:—	s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>
Thou	who	watch	- est	night	and	day,		Hear	Thy	chil	- dren
d	:d	r	:d	d	:d	m	:—	r	:r	f	:m
d	:d	t <sub>1</sub>	:d	f <sub>1</sub>	:f <sub>1</sub>	d <sub>1</sub>	:—	s <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub>	:d <sub>1</sub>

l <sub>1</sub>	:l <sub>1</sub>	t <sub>1</sub>	:—	d	:m	m	<i>cres.</i> :r	d	:t <sub>1</sub>	l <sub>1</sub>	:—
s <sub>1</sub>	:fe <sub>1</sub>	s <sub>1</sub>	:—	s <sub>1</sub>	:se <sub>1</sub>	l <sub>1</sub>	:l <sub>1</sub>	l <sub>1</sub>	:se <sub>1</sub>	l <sub>1</sub>	:—
when	they	pray ;		Guard	us	through	the	com	- ing	night,	
r	:r	r	:—	m	:r	d	:f	m	:m	d	:—
r <sub>1</sub>	:r <sub>1</sub>	s <sub>1</sub>	:—	d	:t <sub>1</sub>	l <sub>1</sub>	:r <sub>1</sub>	m <sub>1</sub>	:m <sub>1</sub>	l <sub>1</sub>	:—

t <sub>1</sub>	:t <sub>1</sub>	d	<i>dim.</i> :d	d	:t <sub>1</sub>	d	:—	l <sub>1</sub>	:—	s <sub>1</sub>	:—
r <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:l <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:—	f <sub>1</sub>	:—	m <sub>1</sub>	:—
Till	the	dawn	of	morn	- ing	light.		A	-	men.	
r	:r	d	:ma	r	:m	f	:—	d	:—	d	:—
s <sub>1</sub>	:f <sub>1</sub>	m <sub>1</sub>	:fe <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub>	:—	f <sub>1</sub>	:—	d <sub>1</sub>	:—

# II.

*Doh is F. Con moto.*

d	:r	f	f	:m	d	m	:—	r	d	:—	:—	d	:m	s	s	:f	m
d	:—	:d	d	:—	:d	d	:—	:t <sub>1</sub>	d	:—	:—	d	:—	:ta <sub>1</sub>	l <sub>1</sub>	:—	:d
Through	the	watch	- es	of	the	night,			Lord	of	dark	- ness					
m	:f	:l	l	:s	:fe	s	:—	:f	f	:m	:r	d	:—	:d	d	:—	:l <sub>1</sub>
d	:—	:d	d	:—	:l <sub>1</sub>	s <sub>1</sub>	:—	:s <sub>1</sub>	l <sub>1</sub>	:—	:—	l <sub>1</sub>	:—	:m <sub>1</sub>	f <sub>1</sub>	:—	:f <sub>1</sub>

r	:—	:r	r	:—	:—	m	:—	:t <sub>1</sub>	d	:—	:de	r	:—	:l <sub>1</sub>	t <sub>1</sub>	:—	:—
d	:t <sub>1</sub>	:l <sub>1</sub>	s <sub>1</sub>	:l <sub>1</sub>	:t <sub>1</sub>	t <sub>1</sub>	:l <sub>1</sub>	:se <sub>1</sub>	l <sub>1</sub>	:—	:—	l <sub>1</sub>	:s <sub>1</sub>	:fe <sub>1</sub>	s <sub>1</sub>	:—	:—
as	of	light,	Safe	- ly	keep	While	we	sleep									
r	:—	:d	t <sub>1</sub>	:d	:r	t <sub>1</sub>	:—	:m	m	:—	:—	r	:—	:r	r	:—	:—
fe <sub>1</sub>	:—	:fe <sub>1</sub>	s <sub>1</sub>	:—	:—	se <sub>1</sub>	:ba <sub>1</sub>	:m <sub>1</sub>	l <sub>1</sub>	:l <sub>1</sub>	:s <sub>1</sub>	fe <sub>1</sub>	:m <sub>1</sub>	:r <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	:f <sub>1</sub>

Safe - ly keep While we sleep Those who

d	:—	:d	d	:—	:d	d	:l <sub>1</sub>	:t <sub>1</sub>	d	:—	:—	d	:—	:—	d	:—	:—
s <sub>1</sub>	:d	:ta <sub>1</sub>	l <sub>1</sub>	:s <sub>1</sub>	:f <sub>1</sub>	f <sub>1</sub>	:—	:f <sub>1</sub>	m <sub>1</sub>	:—	:—	l <sub>1</sub>	:—	:—	s <sub>1</sub>	:—	:—
Those	who	trust	Thy	love	and	might.			A	-	-	men.					
d	:—	:d	d	:—	:d	r	:—	:r	d	:—	:—	f	:—	:—	m	:—	:—
m <sub>1</sub>	:—	:—	f <sub>1</sub>	:m <sub>1</sub>	:r <sub>1</sub>	s <sub>1</sub>	:—	:s <sub>1</sub>	d	:—	:—	f <sub>1</sub>	:—	:—	d <sub>1</sub>	:—	:—

trust

# I.

*p Andante.*

Thou who watch-est night and day, Hear Thy chil-dren when they pray;

*cres. dim.*

Guard us through the com-ing night, Till the dawn of morn-ing light.

*pp* **ORGAN. *pp***

A - men.

**ALTERNATIVE ENDING.**

*pp*  
*Ped.*

*rall.*

## II.

*Con moto.*

Through the watch - es of the night, Lord of dark - ness as of

light,.... Safe - ly keep.... While we sleep Those who trust Thy

Safe - ly keep While we sleep Those who trust..... Thy

ORGAN.

love and might. A - men.

*Man.* *Ped.*

*Solo.*

*pp*

ALTERNATIVE ENDING.

*Man.* *Ped.*



### III.

*Andante.*

Our wea - ry souls would find their rest, O Je - su, on Thy lov - ing breast;

And then when life's long day is past We'll slum-ber in Thine arms..... at last.

*Org. pp*  
A - men.  
*Man. Ped. 8ves.*

ALTERNATIVE ENDING.

*p Solo. Ped. 8ves.*

*pp*

# IV.

*p Andante.*

The rays of day-light fade..... From out the west-ern sky; Through

*cres.*

morn-ing light and ev-'ning shade, O God, be nigh; Be nigh un - til the

*dim. pp Org.*

day shall dawn, When night shall die in last - - ing morn. A - men.

*Man. Ped.*

*Man. Ped.*

**ALTERNATIVE ENDING.**

*rall. Man. Ped.*

*rall. Man. Ped.*

### III.

*Doh is C. Andante.*

{	m	s	m	l	m	f	s	s	s	s	l	l	t	s	}
{	d	r	d	d	d	t	d	r	m	r	m	r	r	r	}
	Our	wea - ry	souls	would	find	their	rest,	O	Je - su,	on	Thy				
{	s	s	s	f	d	r	m	f	m	t	d'	d'	t	r'	}
{	d	t	d	f	l	s	s	d	s	s	fe	s	t		}

{	m	fe	s	d'	t	l	s	s	f	f	m	m			}
{	m	r	r	d	m	d	r	m	m	r	r	d	d		}
	lov - ing	breast; And	then	when	life's	long	day	is	past	We'll					
{	d' .t	l	t	l	d'	l	t	d'	ta	l	la	s	s		}
{	d	r	s	l	s	f	m	de	r	t	d	d			}

{	r	m	s	m	r	—	r	—	m	—	f	—	m	—	}
{	d	d	t	d	d	t	l	t	d	—	d	—	d	—	}
	slum - ber	in	Thine	arms	at	last.	A	men.							
{	l	s	s	s	s	—	s	—	s	—	l	—	s	—	}
{	f	m	r	d	s	—	s	—	d	—	f	—	d	—	}

### IV.

*Doh is B♭. p Andante.*

{	s	s	s	l	d	s	—	—	l	s	m	r	f		}
{	m	m	m	f	f	s	f	m	f	m	d	r	r		}
	The	rays	of	day - light	fade	From	out	the	west - ern						
{	d	d	d	d	l	d	t	d	d	d	d	d	t		}
{	d	d	d	f	f	m	r	d	f	s	s	s	s		}

*F.t.*

{	m	—	—	m	l	t	r	d	s	f	m	r	l	d	—	—	t		}
{	d	—	—	m	l	s	s	s	d	t	l	s	l	l	s	—	s	—	}
	sky;	Through	morn-ing	light	and	ev - 'ning	shade,	O	God,	be									
{	d	—	—	d	r	t	d	m	f	s	f	f	m	r	m	f	—		}
{	d	—	—	d	f	f	m	d	r	m	f	f	s	s	—	s	—		}

*f.B♭.*

*cres.*

*dim.*

{	d	s	—	—	s	s	s	l	t	d	r	m	m	r	d	t	l		}
{	r	—	—	r	d	m	f	f	m	l	s	s	s	l	l	f	f		}
	nigh;	Be	nigh	un - til	the	day	shall	dawn,	When	night	shall	die	in						
{	m	t	—	—	t	d	d	d	r	d	l	t	t	l	l	r	d		}
{	d	s	—	—	f	m	d	f	r	l	f	m	f	f	f	f	f		}

*pp*

$s_1$	:-	$s_1$	:-	$s_1$	:-	-	:-	$l_1$	:-	-	:-	$s_1$	:-	-	:-
$f_1$	$m_1$	$r_1$	$f_1$	$m_1$	:-	-	:-	$f_1$	:-	-	:-	$m_1$	:-	-	:-
last			ing			morn.			A			mon.			
$d$	:-	$t_1$	:-	$d$	:-	-	:-	$d$	:-	-	:-	$d$	:-	-	:-
$s_1$	:-	$s_1$	:-	$d_1$	:-	-	:-	$f_1$	:-	-	:-	$d_1$	:-	-	:-



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twice, there is a great change in the way the notes are made—a change which is in fact a re-adjustment of the mechanism of the larynx. If the experiment be repeated, it will be found that the change is at the same point or thereabouts; for, possibly, it may be a note higher at one time than another, according to the amount of force exerted. The place where the change is made is called a break, and each series of notes terminated by a break is called a register. A register has been well defined as “a succession of tones produced by the same mechanical action.” A three-joint telescope gives a good idea of the registers and breaks of an untrained soprano voice. Each different length is a register, and the places of juncture are breaks. It is an interesting and important fact that in all classes of voice there is a break, called the great break, at about the same point, namely, just above E, the first line of the treble stave, and the second ledger line above the bass stave. Music for a bass voice is seldom written above the great break, so that this voice has practically but one register. Yet, as there is a sensible contraction of the glottis—a partial closing of the larynx—towards the top of most bass voices, the higher notes are sometimes regarded as a separate register. Tenors generally have two registers, separated by the great break. Most sopranos and some contraltos have three registers: chest, middle, and head, the last begin-

ning about F, an octave above the great break. Different writers make different classifications and give different names to the registers; for the present purpose the description given is sufficiently definite.

If, on trial, a singer finds he has no perceptible break, let him be thankful: it will save him a world of trouble. Some singers and some voice-strainers foolishly imagine that breaks and registers are to be coveted and made much of, whereas the chief art of singing is in concealing and equalising them. A well-trained soprano voice would be represented by the three-joint telescope tapering gradually from the thick end to the thin one, with no perceptible joint.

If the student will now begin with his highest note (softly) and descend the scale to his lowest note, he will find that an upper register may be extended downwards to a point or break lower in the scale than was found necessary or natural in ascending. Thus it happens that several notes near the break may be sung as part of either register. These “optional tones,” as they are called, should be practised in both registers, and used in the one or the other according to convenience or good taste, as a violinist determines on which string or position he will play a particular phrase. Some singers have a fixed place for changing the register, as some violinists have for “shifting.” This should not be.

(To be continued.)

## Passing Notes.



LATO, without the prophetic vision which would have enabled him to foresee the “new woman,” said long ago that the world was right in maintaining the general inferiority of the female sex. Nearer our own time, Schopenhauer (but, then, he was a professed pessimist) gave the statement a particular application when he declared that the most distinguished intellects among the whole sex have “never managed to produce a single achievement in the fine arts that is really great, genuine, or original, or given the world any work of permanent value in any sphere.” And in these very days, to crown all, Professor Lombroso has dispensed with the female genius in any form by propounding the theory that all the noted women of the world have been men at heart! Which of these views, if any, was taken by Dr. Harding, of Bedford, when he lectured on “Woman as a Musician” at the Scarborough I.S.M. Conference I have not been able to find out. Of course, Dr. Harding would want to know why we have never had a great lady composer, a genius that could be placed on a level with Beethoven or Wagner. I have asked the question myself long before this, and have been answered variously. I have been told that a female Beethoven is an im-

possibility, because no woman can ever have the physical strength which must be co-existent with such a creative genius. It has been hinted to me that women haven't the largeness of soul necessary in a great musical genius. And, above all, I have been constantly reminded that love and matrimony are such all-engrossing factors in the life of the sex that no time or thought can be given to anything else. One says that great heights are not for them, owing to the element of “the love life”; another says that vanity, adulation, beauty, most of all sentiment and a pre-natal arrangement that they must marry, forbid women excelling in art. Alas! I am afraid it is all true. Musical young ladies we have in abundance. Probably some of them might develop into geniuses, but they get married, and new interests arise. Pope has said that the proper study of mankind is man; and I have no doubt that the average married woman finds the study “proper” enough to engage most of her time and consideration.

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I read the other day that an old enactment had been revived in the State of Connecticut whereby a man who kisses a woman on the public streets can be punished for the offence to the extent of forty lashes administered on the bare back. A recent

incident connected with Paderewski's visit to Chicago suggests the advisability of extending the scope of this forgotten law. It seems that the popular pianist was mobbed in the auditorium of a theatre one night by a crowd of excited lady admirers. Several girls endeavoured to kiss him, and had to be rudely repulsed by the police. The attendants, says the report, had the utmost difficulty in rescuing the pianist, and when at length they did succeed in getting him freed, it was only to find that he had collapsed! Little wonder. That a man should be kissed against his will by a bevy of females, even supposing them to be pretty females, is out of the question. If they are *not* pretty females—well, he can only plead with them to "take, oh! take those lips away." By the way, I heard recently what, so far as I know, is a new story about Paderewski. It was on his first concert tour, when he was just sixteen. A recital had been announced at a small Russian town, and when Paderewski got there, he found that no piano could be had for love or money. Diligent enquiry revealed the fact that a General living some miles away had the only instrument in the neighbourhood. The General was approached, he agreed to lend the piano, and it was brought to the hall. Alas! when the player tried it, he found to his dismay that when the keys were struck most of the hammers stuck to the strings instead of falling back. There was no time to withdraw; the audience was already assembling. Necessity is the mother of invention. Paderewski sent for a carpet switch, engaged an attendant, and stationed him beside the piano to sweep down the refractory hammers. So bang went the keys and swish went the switch, and the audience enjoyed the improvised *duo* immensely. Of course, I do not vouch for the truth of this tale, but as a guarantee of good faith, I may add that it was told by Mr. Adlington, Paderewski's business manager in England. Mr. Adlington, I believe, is a veracious person.

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Mr. Andrew Lang not long ago made the astounding assertion that most poets and literary men hate music. According to his view, they hate it because it is too often thrust upon them when they don't want it—the poet, I suppose, when his eye is in a fine frenzy, and the prosaic literary man when he is debating about the opening sentence of an important article. Well, I am ready to admit that in such cases music is not likely to be regarded as a divine art; but, with the numerous examples before me of literary men who have liked music, I am not going to admit that a literary man must of necessity be a hater of what Johnson called "the least disagreeable of noises." Johnson himself once bought a flageolet, and even Charles Lamb, who proclaimed his lack of a musical ear in a famous essay, even he was occasionally to be found at Vincent Novello's house listening to Novello's organ and hearing Novello's daughter sing. De Quincey was so musical that he described one of his opium dreams by comparing it with the opening of

Handel's Coronation Anthem. Browning played the piano and wrote the best—or, at least, the most technical—musical poems we have in the language. Did not Goldsmith play the flute, and Stevenson call himself "a great performer before the Lord" on the penny whistle? Tom Campbell once tipped a German organist to play for an hour to him, and went into a swoon over one of Neukomm's recitals. Rogers loved a barrel-organ to distraction. Burns and Hogg scraped on the fiddle, and Shelley made music on a mandoline. Moore sang Irish songs; and if Shakespeare wasn't musical, he ought to have been, considering the way in which he has libelled the man who "hath no music in his soul." Literary men hate music indeed! Dear Andrew with the brindled hair must be dreaming. If he had said that they generally make fools of themselves when they allude to music, he would have been nearer the mark.

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I have remarked that Rogers loved a barrel-organ to distraction. It is curious to note how many literary people have put in a good word for that mad machine. A paragraph has recently been going the rounds telling us that the missionaries in the Congo Free State are gradually overcoming the native reluctance to get married by having a barrel-organ play at every wedding. There has been quite a rush of couples, one ecstatic pair having, it is said, got married four times in four days. Evidently there is something wrong with the Congo marriage laws. But that is not my point at present. What I started out to remark upon was the attention which the barrel-organ had received from literary men. When Byron was at Ravenna in 1821, an organ began to play opposite his door. He did not heave a brick at the grinder, but, as he tells us in his diary, he "left off to listen"; and after the tune was done, set to moralising. "Music is a strange thing!" he exclaimed. The grinder had been playing a waltz, and the poet had "heard it ten thousand times at the balls in London." Mr. Jacox, remarking on Job's reference to those who "take the timbrel and harp and rejoice at the sound of the organ," says that Job cannot have meant a hand organ. I am not so sure. Look at the queer case of Mr. Herbert Spencer. Mr. Spencer declares that "an air from a street organ, heard while at work, will often gratify more than the choicest music played at a concert by the most accomplished musicians." You see, there is no accounting for tastes. And what, may I ask again, about Mr. Lang's literary music-haters?

J. CUTHBERT HADDEN.

"Rule Britannia" is not often heard as a concluding voluntary. But Mr. Idle played it at Lewisham Congregational Church on the 18th ult., after a sermon by the Rev. H. W. Horwill, who, in strong and not very wise language, denounced the war. His remarks were met by interruption from some of the congregation.



## London Sunday School Choir.



THE Annual Evening Concert, held in the Royal Albert Hall on Saturday, February 17th, was, in every particular, as successful as any former gathering. London was visited during the day, and well into the afternoon, by a veritable deluge, which must have very seriously interfered with the comfort of friends coming from a distance, but nothing seems able to quench the splendid enthusiasm of the members and supporters of this organisation, and it was an agreeable surprise to the officers to find so large an audience assembled. A hearty cheer at the beginning of the concert denoted the presence of the much-loved veteran secretary, Mr. J. Barnard, happily raised up from a severe illness, and apparently as well as ever. It was pleasant, too, to note the former conductor, Mr. Luther Hinton, hale and hearty, and an interested listener to the choral host, many members of which have sung under his own direction in times past.

The programme embraced many interesting items, and was appropriately opened with a hymn for choir and audience: "O God, our help in ages past" (tune, St. Ann). It was an inspiration to hear the large audience singing with fervour the well-known lines. A thoughtful provision of the music in both notations helped to ensure a successful rendering.

Mr. Davis's orchestra seems to keep pace with the choir in a marked improvement from year to year. The items allotted to the band were the symphony from the "Hymn of Praise," Gungl's march, "Gammera," Godfrey's "Reminiscences of England," and a selection from "The Gondoliers." The opening chorale, "To God on high" (St. Paul), was sung with good expression and full tone. "Lift thine eyes" formed an excellent medium for showing the quality of the ladies' voices, the contralto being especially good. J. H. Maunder's "Sing to the Lord of Harvest" was well sung, followed by Dr. Jordan's "Come unto Me," which was redemanded. Lord Henry Somerset's beautiful setting of "There is a green hill far away" was rendered in a very impressive manner; the choir was well under control, and the marks of expression received full attention, the piano passages receiving extra care. "Be not afraid" closed Part I. in splendid style, and its performance elicited loud applause.

The soloists were Miss Esther Palliser, who sang "I will extol Thee," from Costa's "Eli," in faultless style, and the inevitable encore was responded to with graciousness. Mr. Andrew Black is always welcomed, and his rendering of "Thou'rt passing hence" was superb. Every word was distinctly heard, and a degree of pathos was imparted into the song, which is sometimes sadly lacking in other

hands. The policy of the choir is to engage, in addition to two singers of the first rank, a rising singer; and the choice this year fell upon Miss Esther Franklin. To do Miss Franklin full justice it would be necessary to adopt phraseology fitting to the higher talent, but it is only just to say that her welcome was extremely hearty, and that it was well deserved. Liddle's "Abide with Me" was the first piece taken, and every line received careful treatment, and a very artistic and sympathetic rendering was the result. "The Better Land," sung in answer to an unmistakable recall, added to the singer's reputation. The later selection was Cowen's "Psalm of Life," in which Miss Franklin deepened



MISS ESTHER FRANKLIN.

the favourable impression created earlier in the evening. Our representative had the opportunity of a few words with Miss Franklin, and was pleased to learn that she had taken her place, on one occasion, in the Crystal Palace orchestra, with the London Sunday-school Choir, she having been a scholar and teacher in the Sunday-school at Goulder Street Mission, Old Kent Road. Miss Franklin's connection with the school lasted from the age of three years to the time when, in consequence of adopting her profession, it became a necessity to resign her appointment as teacher. Mrs. Mary Layton, F.R.C.O., who was responsible for Miss Franklin's musical education, was present in her capacity of accompanist to the choir, while Mr.

Whitman was responsible for the choral conducting. The orchestra was in the capable hands of Mr. David M. Davis, and Mr. H. G. Holmes ably presided at the organ. The organization is doing an increasingly useful work in connection with the

Metropolitan Sunday-schools; its area of operation is constantly extending, and its object of promoting part-singing and cultivating Christianity among Sunday-school workers is attained wherever its influence is felt.

## Notes and Echoes from the North of England.



R. J. A. CLEGG, Rochdale, has been awarded the ten-guinea prize, offered in connection with the Morecambe Musical Competition, for the best setting, as a part-song, of "Along the garden ways just now," from Arthur O'Shaughnessy's "Love Symphony." Sir John Stainer, Sir Frederick Bridge, and Dr. W. G. McNaught (the adjudicators) saw upwards of sixty manuscripts submitted to them for examination. The successful composition will be heard at the forthcoming Morecambe Competition in May. Mr. J. A. Clegg, who is quite a young man, holds the position of organist and choirmaster at the Cross Street Chapel, Manchester. In his native town, Rochdale, he is well known as a successful teacher of pianoforte playing. He is a bachelor in music of the Oxford University, and was among the last batch of candidates to prepare for matriculation under the former rigid "arts test," which included two branches of mathematics, and also English subjects, in addition to the two foreign languages—now the sole educational extra imposed. He has for some time held a place on the council of the Manchester Section of the Incorporated Society of Musicians. As regards musical composition, Mr. Clegg has been by no means inactive, having written a work, in cantata form, and innumerable anthems, services, part-songs, songs, tunes, chants, and instrumental pieces for organ and pianoforte. Besides other published works he has contributed an anthem, "Turn Thy face from my sins," to the "Bristol Service and Anthem Book." His sacred song, "Lead, Kindly Light," has attained to considerable popularity in the North of England. As a musician of promise, given to looking forward rather than backward, Mr. Clegg's future career will be watched with interest by many sympathetic admirers—outside his own immediate circle of friends and acquaintances—through his recent success at Morecambe.

On February 4th Rossini's "Stabat Mater" was given in the woodhouse Moor Wesleyan Chapel, Leeds. At St. Peter's Wesleyan Chapel, Leeds, on February 11th, a large congregation attended to hear Handel's "Messiah." The chorus numbered one hundred and fifty voices. On Saturday evening February 10th, a free concert was given in the Leeds Oxford Place Chapel, when compositions by Liszt, Jensen, and Grieg formed notable features in the programme. The Leeds Association of Baptist Choirs will commence its work with a united

musical service in the South Parade Chapel on March 1st. An "order of service" has been issued, which contains several excellent and appropriate pieces. The programmes presented at Miss Ford's Free Musical Evenings in Leeds are always healthful, in an artistic sense. Here the best chamber works of such masters as Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Dvorak, etc., are performed by thoroughly competent local executants.

In September last Dr. Henry Watson presented several hundred volumes of valuable musical works to the Manchester Corporation. Last month Mr. C. J. Hall, Mus. Doc., a solicitor resident in Manchester, offered his fine musical library to the City Council. He hopes that the joint gifts may prove the foundation of a really first-class library of music and musical literature. A truly laudable ambition!

The Bradford Eastbrook Wesleyan Choir, who have done good work from time to time in helping different charities, have recently been working on behalf of the War Fund. This month the Bradford Westgate Baptist Choir hold their annual choir services, when A. H. Brewer's Ninety-eighth Psalm (composed for the last Gloucester Musical Festival) will be rendered. Mr. A. H. Fricker, Mus. Bac., F.R.C.O., has promised to assist at the organ. On March 2nd Mr. Edward Lloyd is to make his last public appearance in Bradford in two works, which he himself has chosen—Rossini's "Stabat Mater," and Mendelssohn's "Hymn of Praise."

Mr. J. E. Ibeson, the prominent Huddersfield accompanist and conductor, is organist and choirmaster at the Gledholt Wesleyan Chapel.

A choral competition, promoted by the Crossland Moor Wesleyan Choir, was held in the Baptist School, Milnsbridge, near Huddersfield, on Saturday, February 17th. Mr. D. W. Evans acted in the capacity of judge, and the test piece was A. J. Caldicott's part-song, "Winter Days." Six choirs competed. Mr. Evans, in making his awards, spoke against exaggerated expression in the performance of music, and also advised choirs not to always sing the same selections time after time in those competitions where they were asked to render pieces of their own choice. He awarded the prizes as follows:—1st, Calverley Wesleyan Choir (conductor, Mr. Arthur Kellett); 2nd, Mossley Vocal Union (Mr. John Shaw); 3rd, Ossett Vocal Union (Mr. J. F. Taylor). The competition attracted a large number of people.

### The North London Baptist Choir Union.

THE first annual Festival in connection with the above Union was held in Devonshire Square Church, Stoke Newington, on Thursday, February 15th, when a capital musical programme was rendered by a united choir of about 150 voices.

Punctually at 7.45 Mr. John Hillier (organist of Belle Isle Baptist Church) commenced the programme with Guilman's "Grand Chœur," followed by Lemmens' "Storm Fantasia," and the "Occasional Overture" (Handel). Each of these items was admirably rendered, and thoroughly enjoyed by those present. At 8 o'clock the choir were seated—the ladies on a platform in front of the rostrum, and the gentlemen occupied the galleries on either side—all well in hand under the able conductorship of Mr. G. W. Hardwidge, also of Belle Isle Church. The Rev. G. P. McKay (pastor at Devonshire Square) presided during the evening, and was supported by Joseph Benson, Esq., L.C.C., the Rev. Dr. John Clifford (president), and the Rev. W. Thomas, of Grove Road, Victoria Park. After the singing of the hymn, "Praise, my soul, the King of Heaven," to Smart's favourite tune, Mr. Joseph Benson engaged in prayer; the Chant following being the words of the xxivth Psalm, to Russell's setting, in E. "Lead, kindly light," to Dr. Dyke's well-known tune, was admirably rendered, and was an object lesson to the audience, who preferred to listen rather than to unite in even this portion of the service. Another feature of the service was the introduction of Maunder's Congregational hymn-anthem, set to the familiar tune, *Hanover*, with second verse arranged for tenors and basses in unison, third verses for sopranos, fourth verse in four parts, and fifth in unison, with a free organ accompaniment. This was most effectively rendered. Not the least enjoyable anthem, allotted to the choir, was "Thou wilt keep him in perfect peace," by C. Lee Williams (unaccompanied); the general effect of this was very marked, and considering that many of the choir had not previously rehearsed under Mr. Hardwidge, it was especially well rendered.

The Rev. G. P. McKay gave an admirable and inspiring address on "Praise," persuading all present to give their best to the service of God, and to shut out all that tended to a mere performance. During the offertory, taken in aid of expenses, Mr. H. Butcher, organist of Grove Road, Victoria Park, played Cantilene in B flat (*Lyon*), and after the singing of the hymn, "The day is past and over," to the tune *Anatolius*, Mendelssohn's ever welcome motet, "Hear my prayer," was sung, Miss Mary Fuchs, G.S.M., and organist of Berkeley Road Baptist Church, taking the solo. To criticise this item would be unreasonable, as the choirs had spent much time over it, and deserve highest praise, together with the soloist, for such a faithful rendering. After the hymn, "Glory to Thee, my God, this night," to the old tune, *Tallis*, the Rev. W. Thomas engaged in prayer, and the anthem, "Lift up your heads" (Hopkins), was rendered, followed by a brief but spirited address by the President, Dr. John Clifford, M.A., whose presence was greatly enjoyed, and who gave in his remarks every indication of his deep interest in the newly formed movement. He was very emphatic in his wishes regarding the future success of the North London Baptist Choirs Association. He, among other things, mentioned that he was not musical, and that his father had said he never would be, as his ears were too long; however, it is cheering to know he is not too void of that musical instinct to debar his accepting the head of a Choir Association. Owing to the already lengthy report of this Festival, much is crowded out, but special mention should be made of the very excellent manner in which Mr. G. E. Arundel (organist, Devonshire Square) accompanied on the organ. The arrangements were ably carried out under the direction of the Honorary Secretary, Mr. Harold S. Smets (organist and choir-master, Cross Street, Islington). Many present expressed a desire to hear the programme repeated at an early date. In spite of the very inclement weather the audience was fairly large and appreciative.

### London Free Methodist Musical Union.

THE quarterly council meeting of the above was recently held at Manor Chapel, Bermondsey. Tea was kindly provided by the Manor friends, and there was an excellent attendance. After the meeting the conductors' rehearsal of the Exeter Hall music was held, the Manor Choir singing the pieces. At the conclusion the conductor complimented the choir on their fine rendering of the anthems, and expressed the hope that as many as possible of those present would be in the choir at the Exeter Hall gathering.

The next council meeting is to be held at Bel-

lenden Road Church, Peckham, on the 28th of April, and in connection therewith Rev. H. Mann has kindly consented to give a lecture dealing with the music of our Sunday services. The Bellenden Road Choir are to illustrate the lecture, and it is anticipated that considerable interest will be aroused among those specially concerned with the development of the musical resources of our London churches.

A second choir contest is being arranged for the coming autumn, under the auspices of the Union. On Wednesday, February 7th, at the Upper Grange



Road Church, Bermendsey, the Rev. R. Noble repeated his popular lecture on "Hymn Singing" before a fair audience, the Manor Choir, under the conductorship of Mr. W. J. J. Franks, illustrating.

At the close of the lecture the chairman, Mr. Henry Hall, expressed the pleasure and interest he had felt in listening to Mr. Noble. The subject was one which well repaid study, and he trusted the result of the remarks which had been made would be an increased interest in the musical ar-

rangements at our services. Rev. F. W. Steward, the pastor, also spoke a few words in endorsement of these sentiments.

The choir then rendered the following pieces: "Hearken unto Me" (Sullivan), "The Heavens are Telling" ("Creation"), "Lead, Kindly Light" (Sullivan), "The Gloria" (Mozart's Twelfth Mass).

Mr. J. Humphreys also gave an excellent violin solo.

A hearty vote of thanks was accorded the lecturer and the Manor Choir for their services.

## Echoes from the Churches.

*A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue is furnished by Mr. J. I. Brazier.*

### METROPOLITAN.

**CHALK FARM.**—An evening of sacred music was recently given by the choir of Berkeley Road Baptist Chapel, Chalk Farm, assisted by Miss Mary Fuchs, G.S.M., Miss Amaranth Arndt, Mr. W. G. Wood, Mr. Alexander Richards, and Mr. Reginald E. Thornley. Anthems by Elvey, Stainer, Lee Williams, etc., received a careful and excellent rendering by the choir, especially Lee Williams' "Thou wilt keep him in perfect peace," which was taken unaccompanied. Miss Amaranth Arndt, who has a fine full-toned contralto voice, sang with much taste and devotional feeling Lochrene "Light," set to Handel's Largo, and Liddle's "Abide with Me." Mr. Alexander Richards delighted everybody with a very clever and sympathetic rendering of "It is enough" (Elijah), also Sullivan's "Thou'rt passing hence." Miss Mary Fuchs sang with much feeling "Entreat me not to leave thee" (Gounod), and later gave a very brilliant rendering of "I will extol Thee," from Costa's "Eli." "The Star of Bethlehem" and "But Thou didst not leave His soul in hell" (Messiah) were very finely sang by Mr. W. G. Wood. Special mention must be made of the elocutionary efforts of Mr. Reginald E. Thornley, who gave great pleasure by his clever rendering of "The Building of St. Sophia" (Baring-Gould), and "King Robert of Sicily" (Longfellow). Miss Minnie Fuchs accompanied. Mr. Watson Harding conducted with much skill.

**REGENT'S PARK.**—A musical lecture, "An Evening with Gounod," was given in the Schoolroom, in connection with Regent's Park Chapel Literary Society, on Monday, February 5th, and by Chas. Edwin Smith, Esq., organist of the chapel; assisted by Miss Eva Morgan, G.S.M., Miss Ida Pemberton (violin), Miss Emily Banister, Miss Kate E. Smith, Hulbert L. Fulkerson, Esq., and the choir of Regent's Park Chapel. There was a full audience. The various items were enthusiastically received; the programme consisting of a sketch of the life, character, and work of the great master, and eleven vocal and instrumental selections. This is the second lecture given by Mr. Smith, the first being "An Evening with Mendelssohn."

### PROVINCIAL.

**BANGOR.**—The opening recital on the new organ erected in the English Congregational Church by Messrs. Peter Conacher and Co., was given by Mr. E. Minshall, on the 19th ult., when there was a crowded audience. Miss Clara Williams, R.A.M., was the vocalist, and she gave, with much taste, "I will extol Thee" (Costa), "With verdure clad" (Haydn), Serenade (Braga), and "Cradle Song" (Somerville). Professor Phillips presided.

**BEXLEY HEATH, KENT.**—On Tuesday, the 30th January, Darnton's cantata, "Victories of Faith," was given in the Chapel Road Lecture Hall in aid of the funds of the Bexley Heath Temperance Guild. The choir, numbering twenty-six voices, rendered all the part songs, anthems, and choruses in excellent manner, well marked by precision and good expression. The solos sung by Miss Wates, Miss Sykes, and Mr. Gower were much appreciated by the audience, which filled the hall. The Rev. James Geddes read the interspersed passages of Scripture, whilst Miss Hide and Mr. L. Wates acted as accompanists on the piano and harmonium respectively. The work presents no difficulties which small choirs cannot overcome, and Mr. Francis Adams, as conductor, was successful in obtaining a capital rendering.

**BLACKBURN.**—On Thursday, February 1st, Mr. W. Wolstenholme, Mus. Bac., gave his 7th Organ Recital in the Leamington Street Baptist Chapel. There was a fair attendance, considering the attractions in the town, and the programme, which was a good one, was tastefully rendered.—On Saturday, February 10th, Mr. R. H. Richardson read a paper on "The Influence of Music on Church Services," at a meeting of the West Lancashire section of the I. S. M., held in the Town Hall. The subject was dealt with in a very able manner by the speaker, and proved to be of considerable interest. A very appreciative audience was present.—In connection with the Paradise U. M. F. Church, Fielden Street, a social dinner took place on the 6th ult. The party was given by the male portion of the choir, and the arrangement was to be kept a secret to the last moment as to what kind of an entertainment it would be.

A company of about 100 assembled, and were surprised to be treated to a dinner of several courses, which was served in the Lecture Hall. The gathering was entertained with songs, etc., by Miss Livsey, Miss B. Smith, Mr. W. Crossley, Mr. E. Woods, Mr. J. Livsey, Mr. E. Haworth, Mr. Bickley (choir-master), and Mr. J. Green. The object was to raise funds to defray the choir expenses to the Nonconformist Choir Union Festival at the Crystal Palace in June.

**BOURNEMOUTH.**—There are few towns on the South Coast which offer greater attractions to those who love good music than Bournemouth. To say nothing of the symphony concerts, by the Municipal Orchestra, under Mr. Dan Godfrey, quite a number of high class concerts and recitals have been given during the season, and in most of these Nonconformists figure very prominently. In the Festival Choir, which gave "Elijah" at the Winter Gardens on 23rd of January, a great many Dissenters were singing in the chorus, while three well-known amateurs from the Wesleyans and Baptists took leading parts. One of the most enjoyable recitals was given on 24th of January at the Punshon Memorial Church, where Mr. Howard May officiates as choir-master, and Mr. W. H. Hardick as organist. The occasion was to celebrate the completion of the organ, which is now a very fine instrument. At the next recital Mendelssohn's settings of "Come let us sing" (Ps. xcv.), and "Lauda Sion" will be given.

**BURNLEY.**—On February 3rd the choir of Rosegrove Wesleyan Chapel gave a concert. The first part of the programme consisted of the popular cantata by A. R. Gaul, "The Holy City," which was excellently rendered by the choir, assisted by the Ebenezer Baptist Chapel Choir, Burnley, and reflected great credit on the conductor, Mr. S. Gray. The principals were Mrs. Atkinson and Miss H. Macfadyen, sopranos; Miss H. Fawcett, contralto; Mr. Spencer, tenor; and Mr. J. W. Preston, bass; all of whom acquitted themselves in a very creditable manner. The second part consisted of a miscellaneous character, the duet, "Excelsior," by Mrs. Atkinson and Miss Fawcett, receiving a well-merited encore. Mr. J. Sagar and Miss C. Nutter accompanied on the harmonium and piano.

**LLANELLY.**—A fine performance of Handel's "Messiah" was given by the Tabernacle Choir on Tuesday evening, February 6th. The principals were Miss Gertrude Hughes, Miss Rose Williams, Mr. Henry Turnpenny, and Mr. Ivor Foster, who all did well. Prof. Hulley led the orchestra, and Miss Blodwen Davies presided at the pianoforte, while Mr. C. Mendwy Davies conducted with great judgment. This was the 21st annual oratorio performance by the choir, which speaks volumes.

**NELSON.**—The members and friends of the Nelson Arion Prize Glee Union, to the number of 70, were entertained to tea by Mr. J. Ridehalgh, on Saturday, January 27th, in the Leeds Road School-room. A capital spread was provided, and subsequently the proceedings were of a convivial character. Songs were given by various members, and dancing was zealously pursued. During an interval Mr. Ingham, a former conductor of the Union, presented Mr. Tom Pickles, the hon. secretary, with a beautiful gold watch and chain, suitably inscribed, for services rendered. Mr. Ingham, in the course of a neat speech, referred

to the admirable work which Mr. Pickles had done for the Union since he took up the secretarial duties some nine or ten years ago, and also pointed out the spontaneous manner in which the members had subscribed to the presentation. Mr. Pickles, in a few appropriate words, heartily thanked the donors for the gift. Thanks to Mr. Ridehalgh for his hospitality terminated a pleasant gathering.

**NORTHAMPTON.**—For a little over a year Mr. Robert W. Strickland has been in the habit of giving "Monthly Organ Recitals" upon the beautiful organ, at College Street Chapel, at which he has presided with so much ability and acceptance for twenty years. The *fourteenth* recital, after evening service, was recently given before a large attendance, and was greatly enjoyed. An interesting wedding was recently solemnised at Queen's Road Wesleyan Methodist Church, Northampton, the contracting parties being Mr. Fredk. Steward Gam-mage and Miss Ethel Mallard, both of Northampton. Rev. Joel Peters (superintendent minister) officiated. A large number of friends and well-wishers assembled to witness the ceremony, thus testifying their respect for the pair, both of whom had long been identified with the cause at Queen's Road, especially the bridegroom, who has been a valued member of the choir for sixteen years. The choir, in token of their esteem, attended and sang appropriate hymns, and Mr. C. Tysoe (a former organist), assisted by his nephew (Mr. Albert Tysoe), presided at the organ.

**RUSHDEN.**—The annual concert of the Old Baptist Choir was of a most enjoyable character. The special artistes engaged were Mr. Alexander Tucker and Mr. W. H. Hope (of Wellingborough), both of whom met with flattering receptions, and were eminently successful with their contributions. The choir as usual rendered several pleasing selections, giving additional proof of conscientious study and good training, and Mr. John Farey, the choir-master, is to be congratulated on the success of the concert, which was not only a tribute to the musical ability of the choir, but also to the conductor for the high pitch of perfection to which he had brought the singers. The choir sang "The miller's wooing" (Eaton Fanning), the part-song "Hymn to music," the glee "The singers," and the part-song "You stole my love," all of which were well received and appreciated. Mr. Hope's humorous songs greatly pleased the audience, and were loudly applauded. Mr. Alexander Tucker's bass voice was heard to great advantage in "Big Ben" (Pontet), which was very cleverly rendered and could not fail to secure a hearty encore. The response, "The old soldier," was pleasingly rendered. "The monks" also secured an encore, to which Mr. Tucker replied with "Lucky Jim," which created a good deal of amusement. In the second part of the programme Mr. Tucker sang "The old trombone" (Corney Grain), for which he was recalled, the audience not being content until he had again sung. A piano duet was given by the Misses Elstow, who were rewarded with considerable applause. Two quartettes were given by Miss Mad-dock, Mrs. Corbett, Mr. Stringer, and Mr. J. Farey. One of the most pleasing contributions during the evening was the ladies' chorus, "Gipsy chorus" (Balfe), which was charmingly rendered, and which produced a pleasant effect. "The Holy City" was effectively rendered by Miss Edwards, while Miss A. Green was successful with "Tatters," although the singer was evidently suffering from the effects

of a cold. Mr. G. Farey presided at the piano with his usual ability.

STAINCLIFFE.—The organ in the Wesleyan Chapel was reopened with recitals by Messrs. F. E. Naylor, F.R.C.O., J. W. Burnley, and J. W. Turner. Messrs. W. Thornton, A. W. Blackburn Healey, and Misses Preston and Morton, and Mrs. Kemp were the vocalists.

#### COLONIAL.

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